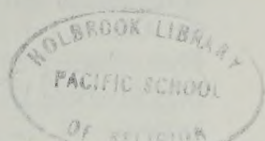


The Hymn

APRIL 1967



THOMAS TIPLADY
1882 - 1967



The Editors Say

The Hymn is not alone the editors' "channel of communication" to the membership of the Hymn Society of America: it is the organ of all members to exchange information, give inspiration, and provoke ideas that lead to action and interaction among themselves—and also as they speak to church and community. It belongs to every member—and it speaks for and to every member. It is a main creator of the "image" of the Society "out in the world"; and it should teach and inspire for the best in hymns and in tunes in all our churches.

The editors therefore urge each member to consider himself or herself a reporter and writer for *The Hymn*. The editors welcome *your manuscripts*—hymns, tunes, articles; they welcome suggestions regarding who has (or can produce) material that should be communicated to others; they welcome the encouragement of writers and musicians to submit their original compositions for consideration by the Society's committees, or by the editors for publication in *The Hymn*.

In a word, the editors want all members to be on the lookout for material that will make more and more useful this, their avenue of hymnic communication.

The Hymn Society of America, at the request of, and in conjunction with, the Lord's Day Alliance of the United States, is asking for the writing of new hymns on "The Lord's Day." The accepted texts (in meters to be found in standard church hymnals) will be published and used in the observance of the 80th anniversary of the Alliance in 1968. Texts should be related to "stirring and significant events recorded (in Scripture) as having occurred on the first day of the week . . . together with the relevance and importance of the day in the life of the church and world now." Further specifications may be had from the Alliance (71 West 23 Street, New York, N.Y. 10010), or from the Hymn Society of America. New texts should be sent to the Society (475 Riverside Drive, New York, N. Y. 10027) not later than October 1, 1967.

The Hymn

Published by The Hymn Society of America, New York

Volume 18

April 1967

Number 2

CONTENTS

EDITH HOLDEN, TREASURER, PASSES	36
NOTES ON LOWELL MASON'S HYMN TUNES	37
<i>J. Vincent Higginson</i>	
THOMAS TIPLADY: PIONEER, PROPHET, POET	43
O COME, O COME, EMMANUEL	48
A PLEA FOR EARLY AMERICAN TUNES	50
<i>George Brandon</i>	
"NEW SACRED MUSIC FOR OUR TIME"	52
<i>Robert Baker</i>	
FREDERIC MAYER BIRD: A HYMNOLOGIST REMEMBERED	54
<i>James F. Johnson</i>	
REVIEWS	59
<i>Edward H. Johe</i>	
HYMNIC NEWS AND NOTES	60

WILLIAM WATKINS REID

J. VINCENT HIGGINSON

Editors

Contributing Editors: James Boeringer, George Brandon, William B. Giles, Alfred B. Haas, Edward H. Johe, David Hugh Jones, Philip S. Watters.

THE HYMN is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of THE HYMN, \$5.00 yearly (accredited student members, \$2.50).

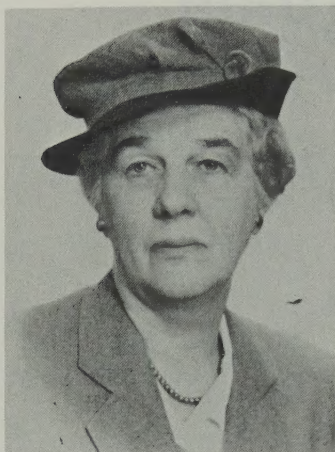
All correspondence concerning membership, literature of the Society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: RIverside 9-2867.

All correspondence concerning THE HYMN should be directed to Rev. Deane Edwards, 475 Riverside Drive, New York 10027.

Material appearing in THE HYMN may not be reproduced without written permission from the Editor.

Printed in the United States of America.

Edith Holden, Treasurer, Passes



Miss Edith Holden, Treasurer of the Hymn Society of America, died in her home in Rock Ridge, Greenwich, Connecticut, on January 4, 1967.

Edith Holden was born in New York City on September 17, 1887. She was the daughter of Daniel Judson Holden and Katharine Knox Holden. Her father, a prominent lawyer, was descended from early settlers in Stratford, Conn. and Newark, N.J. He was for many years a devoted member and officer of Brick Presbyterian Church, New York City. Katharine Knox Holden's ancestors lived in Pennsylvania

and New Jersey. Her grandfather, the Rev. John P. Knox, was minister of churches in Utica, N.Y., in St. Thomas, Virgin Islands, and in Newtown (now Elmhurst, Queens Boro), New York.

When Edith Holden's father died, she and her mother moved from New York to Greenwich where their home in Rock Ridge was built more than 60 years ago. For the next 35 years she devoted most of her time to her mother, but found occasion for many community and church interests as well. She was active and an officer and supporter in the Greenwich Girls Club, in the local chapter of the Red Cross, in the Greenwich Council of Christian Education, in the Connecticut Council of Christian Education, and in the Rock Ridge Association, among others. From its early years she was a member and officer of the Hymn Society of America.

Edith Holden's grandparents, the Rev. and Mrs. Knox, while serving in St. Thomas, encouraged a local boy of unusual ability to study in the United States. Edward W. Blyden, after college, settled in Monrovia, Liberia, where he became a leading educator, minister, diplomat, and author. He has been called "the Father of African Nationalism." During the later years of her life, Miss Holden made an exhaustive research into the records concerning Mr. Blyden, and just before her death a book of his life and career, from Miss Holden's pen, came from the press.

At its January meeting, the Executive Committee of the Hymn Society of America included the following *minute* in its records:

"The Executive Committee of the Hymn Society of America

(Please turn to Page 48)

Notes on Lowell Mason's Hymn Tunes

J. VINCENT HIGGINSON

IF ONE were to evaluate the influence of Lowell Mason on American church hymnody one's judgments would likely be vague. Particulars might be limited to naming a minority of his hymn tunes and arrangements which appear in contemporary hymnals and the better known collections of hymn tunes published in his nearly forty years of work as compiler, composer and arranger. Properly to evaluate his place in American hymnody, other factors must be considered since many more of his hymn tunes were popular in former years.

What was the extent of his contribution in terms of American hymnody? Mason faced great handicaps in assembling his material since American sources had little to offer. Hymns rather than the singing of psalms were getting a hold, and there was urgent need for such material. Where was he to turn? A search for answers to these questions could be a matter of interest, and possibly yield some surprising information for what may be regarded as a future basis of American hymnody. Since these "notes" are for the general reader rather than the hymnologist delving in minutiae, they are general in scope, but offer areas that others might care to enlarge.

Musical Training

There is no need of an extended biography, save facts that have a direct reference to his career as a church musician and the influences that turned his musical interests to hymnody. Lowell Mason was born in Medfield, Massachusetts, 1792. The family tree shows a strain of musical talent, and he was endowed with a generous portion. As an amateur he was fortunate in having as his next door neighbor, George Whitefield Adams, an organ builder and the leader of the town band. This offered an opportunity for indulging his facility to learn and play a variety of instruments, but he was largely self-taught. Two others were also helpful—Amos Albee, the local school master, and Oliver Shaw of nearby Dedham. It is worth noting that both were hymnal compilers. Albee compiled the "Norfolk Collection of Sacred Harmony." But life in Medfield had its humdrum hours, for Lowell Mason helped his father in the manufacture of straw hats, an industry introduced to New England in 1800. Part of Mason's spare time was given to training a church choir and acting as organist.

Mr. Higginson is first vice-president of the Hymn Society of America.

Medfield seemed to offer no future prospects, and with the visions of youth he set out by post-chaise in 1812 with Adams and another companion for—of all places—Savannah, Georgia. This pleased his father who strongly opposed his musical activities, and it offered the prospect of a business career. Although he continued his work in church music, he made his living as a bank clerk and in fact did so for about the next twenty-five years. As organist and choirmaster of the Independent Presbyterian Church in Savannah he saw clearly the musical needs of his group. Mason must have made a trip or two north for in 1817 he married a Medfield girl.

Meanwhile he occupied himself with a more serious study of harmony under F. L. Abel. As his confidence grew, and the needs of his choir multiplied, Mason realized that if he wanted new material he would have to furnish it himself. To supply the need Mason composed a number of hymn tunes. About twenty-five were written in 1819 and about fifteen more in 1820. Possibly the lesser number in 1820 can be explained by the needed time to choose material from other sources and to make his own arrangements. One of these sources for new material was William Gardiner's *Sacred Music* (1812 and 1815). How Mason came across these two volumes we do not know, but it was undoubtedly due to a partnership in a firm that imported its wares from England. Gardiner's collection became the medium through which some of the tunes in common use came into our American hymnody.

Problems of Publication

By 1821 the manuscript of his hymnbook was completed and he set out for Philadelphia and Boston in hope of finding a publisher. His principal concern was to get the collection published so that he might have copies for his choir. Royalties were not a primary concern. His hopes were shattered by refusals in both cities and, disheartened, he planned to leave Boston and return to Savannah. However, shortly before his departure, he made a contact that offered a glimmer of hope with the Handel and Haydn Society. The Society saw the value of his collection but hesitated to make the plunge. For a decision they called on the "renowned" English musician, Dr. G. K. Jackson. His meeting with Mason was friendly. Jackson offered a few suggestions and of course the expected, "I have a few things that you might care to include." (Mason cared). Jackson praised the collection and recommended publication. This created another problem, for Mason was an amateur musician and his was not a well known name. However, with publication assured, Mason was sufficiently humble to have his collection offered in the name of the Handel and Haydn Society with

an acknowledgement of his work and share in the project politely expressed.

Mason returned to Savannah unaware that this would be a keystone in determining his future activities in music. From the day of publication the Handel and Haydn Society collection was an assured success. There were four editions by 1824 and ten by 1831. Estimates vary, but about \$10,000 would be the likely sum for both the Society and Mason. For Mason it also meant the building of a reputation, and by 1827 he was asked to return to Boston as choirmaster and organist in three Boston churches. Since he did not feel the offer sufficiently attractive, he continued as a bank clerk for the next few years. His decision to devote his life to music was not made until the Boston Academy was established in 1832 with Mason as its director.

The Handel and Haydn Society collection was followed by several others including *Asaph*, 1861. Of these the *Carmina Sacra*, 1841, was notably successful. These references to Mason's career will suffice for a general idea of his musical activities and his church music collections. Our main purpose, however, is to answer the questions proposed in the opening paragraph.

Tunes from William Gardiner's Collection

William Gardiner's two volumes of *Sacred Music* dating from 1812 and 1815 were a treasure trove for Mason and other compilers. Mason made a generous selection, over thirty tunes which in the majority of cases were supplied with new texts. (Statistically, H. F. Hemy, a few decades later, made a slightly larger selection from Gardiner for his *Crown of Jesus Hymn Book*, 1864, which established a tradition in Catholic hymnals.) Mason selected tunes from Haydn, Mozart, and Beethoven (three each); Viotti, Tallis, and Pleyel (two each); and Pergolesi, Paisello, Ravenscroft and other (one each). Ravenscroft was by no means one of the less favored for over a dozen psalm tunes from Ravenscroft's collection of Psalm tunes appear in Mason's hymnbooks. To Mason we owe the popularization of Haydn's LYONS and AUSTRIA and the Tallis CANON in America.

The so-called anonymous tunes were of equal importance. Gardiner also supplied him with SICILIAN MARINERS (Sicilian or Sicily) with the text, "Lord, dismiss us with thy blessing;" the ADESTE FIDELIS and OLD HUNDRED. Mason gave the *Adeste* as a Portuguese tune and Gardiner states it was taken from a Missal. Gardiner used the tune twice, each time naturally with a different text. Mason set it to the text "The Lord is my shepherd, our guardian and guide." Early non-Catholic hymnals reveal a diversity of texts for this tune. Seemingly it was

Oakeley's translation and the Oxford Movement's emphasis on the liturgical year that finally settled the association of text and tune permanently.

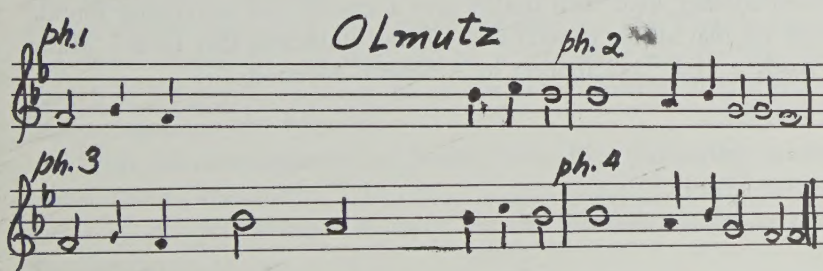
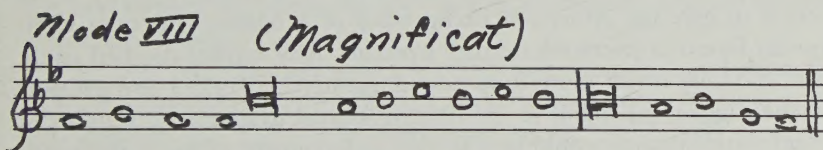
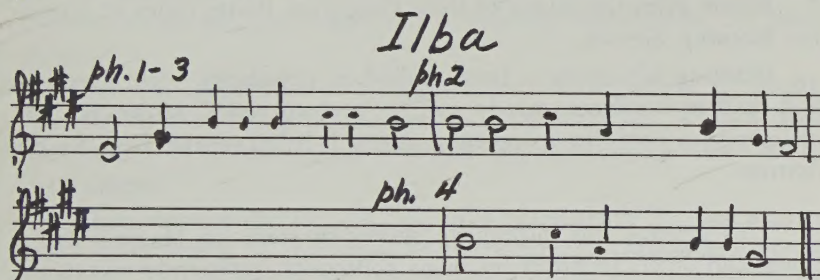
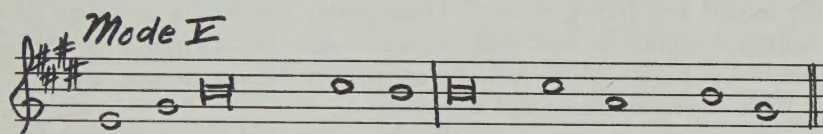
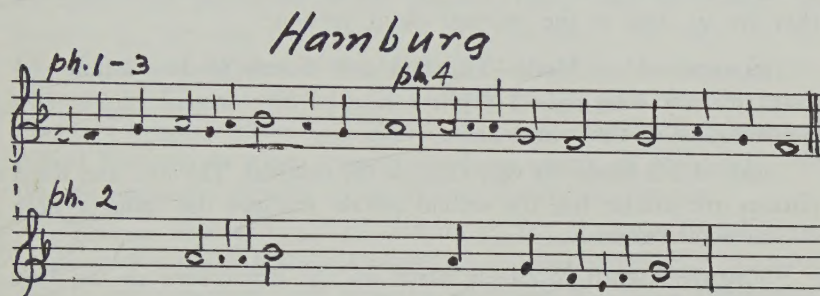
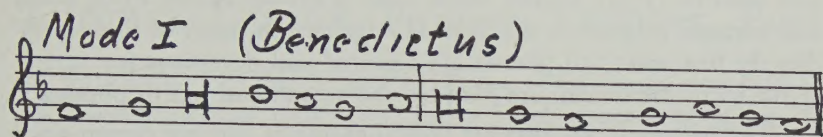
Old Hundred deserves special notice as far as Mason is concerned. Like Gardiner, he first attributed it to Luther, but in later collections he had his doubts and marked it German choral and "anonymous." However, by the 1850 period he was nearer for he attributed the tune to Marot and Beza, 1543, and in this instance adds a footnote. He says, "An English clergyman distinguished for his musical researches is now endeavoring to ascertain its history." Footnotes appended to other tunes point to William H. Havergal as the person. Havergal's "A History of the Old Hundred Psalm Tune," was published in 1854. For some, it might be a surprise to learn that it was published in the United States.

The story is a little long, but in substance it is connected with Mason's trip to Europe from December 1851 to April 1853. He records a visit to Havergal's church in London, early in January 1852. By chance, a friend highly interested in Lowell Mason's career, called my attention to a copy with a Prefatory Notice. American copies failed to contain it, and curiosity was more than amply rewarded. Briefly the notice states that the English firm that had intended to publish Havergal's book failed, and the manuscript was "lost." By dint of Mason's interest it was recovered and reached him as he was leaving for America. Publication followed. The solution is quite simple. The notice is in an 1857 edition published in England by Sampson Low, Son & Co., 47 Ludgate Hill, London, and was included as an expression of Havergal's gratitude.

Tunes from Catholic Sources

Gregorian Chant had a fascination for Mason, and beginning with the Handel and Haydn collection we find a number of melodies referred to as Catholic tunes. He most likely obtained them from publications by Novello which included Webbe's *Mottets and Antiphons*. Although these tunes are known to us in modern form, they originally appeared in chant notation. These would include MELCOMBE, ST. THOMAS, STABAT MATER, O FILII ET FILIAE, and O SALUTARIS. He also based melodies on the CREATOR ALME SIDERUM and PANGE LINGUA tunes.

A more surprising and interesting series of tunes in this area are those based on the simple Gregorian Psalm tones. Close to twenty are found in this category. He chose the melodies of Modes I-V-VIII and Tonus Perigrinus since all but the latter had a "feeling" of the major mode. The most popular of these were HAMBURG (1824) First Mode,



and OLMUTZ (1830) Eighth Mode. ILBA is typical of the Fifth Mode and EUSEBIUS is based on the Tonus Perigrinus. In many of these melodies the first and third phrases are repeated and deviations for variety or for harmonic reasons are made in the second and fourth phrases.

The following melodies are typical examples and are chosen since they are so close to the original chant version:

HAMBURG—First Mode—The first and fourth phrases follow the chant melody with only a slight variation. The second phrase is a condensation of the whole chant tune.

ILBA—Fifth Mode—is very close to the original. The first and third phrases are similar but the second phrase changes the cadence note for harmonic reasons.

OLMUTZ—Eighth Mode—is based on the intonations of the first two verses of the Magnificat. Here there is greater similarity between the second and fourth phrases. These psalm tunes have a variety of endings in order to lead back smoothly into the antiphons. In the case of the Eighth Mode melodies written by Mason, he uses another of these ending in BEVAN and DIONYSIUS.

Mason gives the source of these Gregorian Psalm tunes as Novello's *Evening Service*.

UXBRIDGE which for a time ranked in popularity with HAMBURG and OLMUTZ is a freer melody and "in a chant style." However, it is of interest to note that its opening phrase is based on the *Veni Sancte Spiritus*.

This general and incomplete survey of some of Mason's hymn tunes, and others found in his many collections, sufficiently reveals interesting facets that others might care to pursue further. However, it serves to give the American background of a number of tunes commonly found in twentieth century hymnals. Any further detailed study will certainly reveal more fully how diligently he worked and grasped at the suggestions found in the limited sources available. Ravenscroft's *Psalter* for instance would be a further enlargement of his psalm tunes from another area. Such studies give a specific and interesting foundation for that all too general and offhand statement that Lowell Mason "made a great contribution to American hymnody."

Thomas Tiplady: Pioneer, Prophet, Poet

THE REV. THOMAS TIPLADY, one of England's most beloved social-pioneering clergymen, and a hymn-writer who spoke "to the needs and aspirations of the common man," died in London on January 7, 1967—six days after his 85th birthday. The story of the famed Lambeth Mission of the Methodist Church in London is largely the story of Thomas Tiplady, the pioneer and prophet. And his more than 200 hymns, written first for his Lambeth congregation, have enriched hymnals in every English-speaking corner of the world. He was an honorary member of the Hymn Society of America.

Thomas Tiplady was born January 1, 1882, at Gayle, Wensleydale, Yorks, to Francis and Mary Tiplady, devout Methodists. His education was in the elementary and technical schools of his native community, and then at Theological College, Richmond. Ordained a minister of the Methodist Church, he served circuits at Portsmouth, City Hall Mission, Poplar and Bow Mission, Watford, Huddersfield, and Buxton Road up to the beginning of World War I. His service as chaplain in the war sharpened his social consciousness, brought to the fore his deep concern for people, and made him a vigorous champion of the cause of peace.

One who knew him as a chaplain records the simple statement: "On the field of battle in Flanders as a chaplain Mr. Tiplady won the affection of his men by his sacrificial care and concern which halted at no danger."

After the war—in 1919—Chaplain Tiplady made his first visit to the United States on invitation of the Centenary Movement of the Methodist Episcopal Church. He travelled across the country, speaking everywhere for peace, for goodwill to all peoples, and for specific missionary causes.

In 1922, Mr. Tiplady was appointed superintendent and minister of the Lambeth Mission in one of London's slum areas. In those post-war days the area had many unemployed people, and hunger, poverty, and deprivation abounded. And a new generation was growing up almost wholly unrelated to the near-empty churches. Mr. Tiplady found "an empty chapel" at Lambeth, and he sought some way to "take the church to the people, or bring the people to the church." It was either that or abandon the Mission.

With the encouragement of Joseph Rank, then pioneering in motion pictures ("the cinema"), he put on lantern slides (and later motion pictures) and people began to come. As the *Methodist Recorder* tells that history:

"The story of the Cinema Mission (1928-45) was an epic probably unparalleled in church history of a man who transformed his chapel into a cinema and shouted over the gap that separated Church and people in our time—'Come all ye people of Lambeth and we will speak together in each other's language the good things of life which are the good things of God.'

"Of course he was misunderstood and even misrepresented by many good people—they called it 'The Devil's Cinema'—but in his characteristically calm and formidable way he went on. The success story was now history. Crowds in the church—now styled 'The Ideal'—and crowds of children in the Spencer Hall."

It was the need of the "Cinema Church" that drew out the Muse in Thomas Tiplady—and made him a hymn-writer. At first he had put on slides the ancient prayers and the classic hymns of the churches—"but the people did not know them or understand their theological language." So he decided to write some himself—renewing a small interest he had developed in childhood: the reading of a penny book of some of Robert Burns' poems had inspired him to write some of his own. And now he wrote to meet the needs of his people in a language they could understand.

Says a friend and commentator: "The influence of Burns the poet, the social evangelistic fervor of Collier of Manchester and Lax of Poplar, the political acumen of Philip Snowden—all these influences filter through the hymns. Twenty-one have found their way into American and Canadian hymnals. Still requests come quite regularly for permission to use them for church and worship purposes." (Their International Copyright he some years ago contributed to the Hymn Society of America.)

It has quite often taken the British a long time—and a "look back"—to recognize their own literary wealth, and this seems true in the case of Thomas Tiplady. British Methodism—adhering desparately to the hymns of the Wesleys (despite their outmoded theological language and concepts)—has failed to include anything by Tiplady in its official hymnals. But other churches in Scotland, Ireland, Canada, Australia, the United States and elsewhere have used some of his best to their great advantage. The years may help British Methodism recognize its own son.

A footnote should be added to the Tiplady-Lambeth story: The Mission—the Cinema Church and other buildings—was almost completely destroyed in the blitz of World War II. Church officials wanted to sell the site and move elsewhere. But Mr. Tiplady refused to agree—and he lived and worked long enough to see a new Lambeth Mission,

plus an International House for overseas students, on the original Lambeth grounds.

"Above the hills of time the Cross is gleaming" (set to the traditional Irish air "Londonderry") seems to be the most popular of Mr. Tiplady's hymns. But there are many others—and a few of them are noted here. (They were copyrighted by Mr. Tiplady, and assigned to the Hymn Society of America.)

Men of God Go Forth to Win

O MEN of God, go forth to win
The world for Jesus Christ your Lord;
With faith that glows, and love that burns,
Proclaim to all His gracious Word.

To North and South, to East and West,
Go forth in Christ's most holy Name;
On every hill a beacon light,
And set the world with truth aflame.

Let nothing daunt your ardour pure,
Nor turn you from your purpose great;
To save a world Christ sends you out,
And for your message millions wait.

On Calvary the Saviour died
For every man of every race;
'Tis yours to make the good news known,
And be the channels of His grace.

A Closing Hymn

WE leave Thy house but leave not Thee,
For thou wilt ever with us be;
For time nor space can us divide,
Or take us from our Shepherd's side.

Thy flock we are: Thy house our fold
Where we together Thee behold:
Yet, when we scatter o'er life's fields,
Thy presence sweet communion yields.

The Upper Room has not decayed,
Each stone has now a million made:
In every land disciples meet,
And see Thy wounded hands and feet.

THE HYMN

Though lamps go out, and home we turn,
 We feel our hearts within us burn;
 And, day far spent, the very street
 Rings, like Emmaus, with Thy feet.

A Prayer in Time of War

O Lord of Hosts and God of grace,
 'Mid stormy clouds reveal Thy face,
 And bless our soldiers at the Front
 Who bear of war the bitter brunt;
 In battle's harsh and solemn hour
 Unveil Thine arm of mighty power.

O Thou, Who o'er the mighty deep
 Dost watch with eyes that never sleep,
 Go forth upon the waters still
 To work Thy just and sovereign will:
 Our sailors guard, and grant that they
 In all things may Thy will obey.

Be with our airmen as they fly
 Where sudden death is ever nigh;
 In lonely heights they danger brave,
 And with their lives our own they save;
 Among the clouds be Light and Guide
 And let Thy will their acts decide.

Preserve our hearts from hateful thought;
 In malice may no deed be wrought;
 May justice hold the balance true
 In all we think or speak or do;
 Our foes as brothers may we see
 Who kneel, like us, before Thy knee.

Introit

O SAVIOUR Christ from daily toil and care,
 We come, with eager hearts, Thy love to share.
 And in Thy presence to abide awhile;
 Here God we see,
 O Christ, in Thee,
 And nought can injure or our souls defile,
 While, free from harm,
 We share Thy calm.

Give Peace, O Lord!

GIVE peace, O Lord, in this our time
To every race, in every clime!
And with our penitential tears
Cleanse Thou the wounds of former years!

The grass a veil of green has spread
O'er trenches where man's blood was shed;
And birds now sing where guns once roared
In loud defiance of our Lord.

The night comes down and o'er our dead
Dew drops, like tears, are softly shed;
While in some tree the nightingale
Sings of the peace that shall not fail.

Spread o'er the past of dark distrust
That grew to hatred and war's lust,
Thy mantle, Lord, of love and peace;
That wars for evermore may cease.

Hymn of the Unemployed

O SAVIOUR, when we have no work,
And cannot find it though we seek,
And like a lamp that burneth low
Our courage grows each day more weak;

When hope and strength are failing fast
And every door we try is barred;
Stand by us in the fading light
From doubt, despair and sin to guard.

In Salem's market-place Thy glance
Fell kindly on the man unhired
Who idle stood eleven hours;
Not losing heart, though faint and tired.

With Thee the will counts as the deed,
And labour sought is labour wrought;
'They also serve who stand and wait'
To labour, though the days bring nought.

O Come, O Come, Emmanuel

MOTHER THOMAS MORE has by chance discovered the possible source of the tune *O come, O come, Emmanuel*. She reports the discovery in the September 1966 issue of the *Musical Times* (p. 772) and gives a transcription of the melody in the October issue (p. 968). The tune as we commonly know it appeared in the *Hymnal Noted*, 1854 and was said by the editor, Thomas Helmore, to have been copied by J. M. Neale from a French Missal in the National Library, Lisbon.

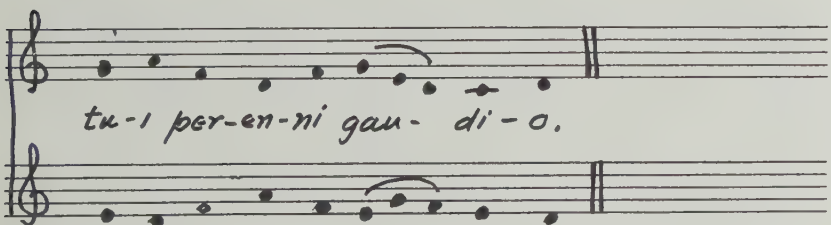
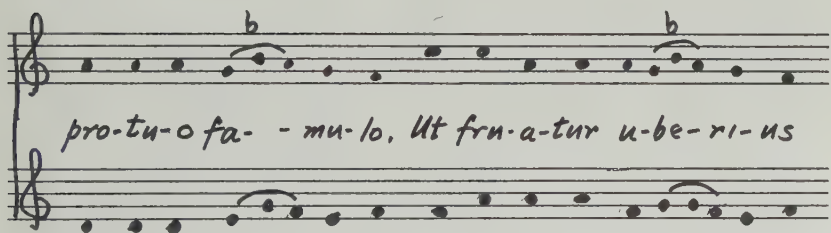
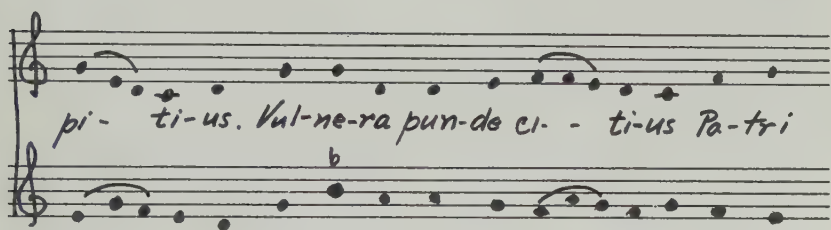
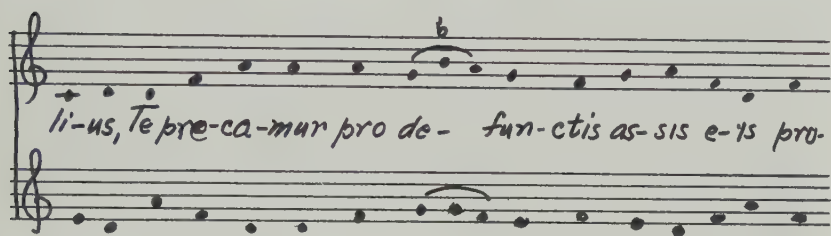
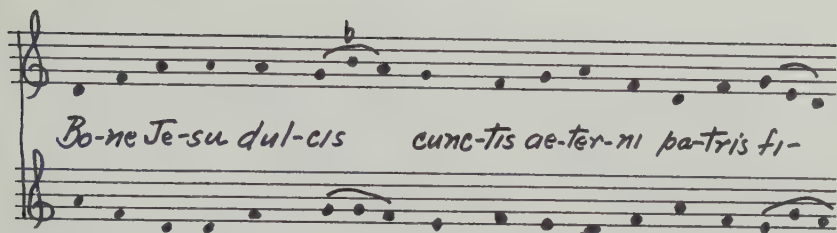
In her search for examples of different styles of plainsong, her attention was directed to a small 15th century Processional which belonged to a community of French Franciscan Nuns (Fonds Latin, Ms. 10581 in the Bibliotheque Nationale, Paris). It is quite understandable why the tune has eluded so many others for it appears as the tune for a series of additional verses to the Responsory, *Libera me*, beginning "Bone Jesu dulcis cunctis." The tune for these tropes appears on p. 89 ff. It is none other than that which we use today for this popular Advent hymn. A second part appears on the opposite page. Until an earlier source is discovered the melody can be classified as late medieval. Mother Thomas More is to be congratulated on the discovery of the tune whose source has intrigued and baffled so many others. In the following example the two melodies are superimposed. The original was in square note notation.

(Continued From Page 4)

records with deep sorrow the death on January 4, 1967, of Miss Edith Holden, a member of the Society since 1945, and its Treasurer for the past 20 years.

"Early in its history, The Hymn Society—its goals and its progress toward those goals—became a concern and a field for labor to which Miss Holden gave herself with enthusiasm, skill, and untiring devotion. An organist from childhood, a loyal and generous supporter of her church, a Christian with deep spiritual understanding and purpose, she possessed a sense of the beauty and worshipfulness of the finest in hymns and in church music. This sense and spirit she communicated to all of us as she sat in the counsels of the Executive Committee, or carried on her duties—first as Recording Secretary and then as Treasurer. She was a wise counsellor and a careful administrator.

"We are thankful for the years and the high quality of service Miss Holden devoted to hymnody and to this Society. She has left upon us all and upon our common cause the indelible mark of her Christian spirit. For that and for herself we are thankful to our Heavenly Father that she walked with us."



"Reproduced with the permission of the Canonesses of St. Augustine.
All rights reserved."

A Plea for Early American Tunes

GEORGE BRANDON, M.S.M.

IN the largest Protestant church in one university town the pre-sermon hymn this Easter was sung to the withered-roses tune of Gottschalk's that unaccountably still turns up in hymnals. If in such a church as this, this sort of music still lingers on, is it any wonder that so many people shudder whenever one strays even slightly from the confines of lavender-and-old-lace gentility? The sermon title was "Easter: Can We Believe It?" Why not sing "How firm a foundation" to the old camp-meeting tune? But no, the conclusion seemed to be that though we cannot be dogmatic about the Risen Christ, yet surely Gottschalk still lives!

But homiletical considerations aside, it is probable that neither the preacher nor the congregation knew the camp-meeting tune. The current general lack of awareness about American sacred music of the past (except, perhaps, music in the gospel-song tradition stemming from Moody and Sankey) very probably is one reason why people shy away so violently from most kinds of out-of-the-ordinary church music. If they only knew their own musical heritage, they would know that "early American" hymn-tunes, anthems, etc., were often very peculiar by genteel modern standards.

Four of the "unusual" styles of music that threaten the composure of today's average church-goer are medieval music, including most plainsong; music from non-Western cultures; music in the current popular American idioms; and current serious concert music. And there are four aspects of the unusual in these kinds of music: (1) avoidance of simple, unsyncopated metrical rhythms, (2) avoidance of the conventional major or minor scale-patterns, (3) avoidance of an incessantly chordal texture, and (4) avoidance of harmonies based on common triads. Not all "unusual" music necessarily demonstrates all of these aspects, or all of them to the same degree or in the same way. But defiance of musical conventions in one or more of these four ways certainly is typical of unusual music—whether it originates in the distant past, or in distant lands, or in the far-out camp in the here and now.

George Brandon is a teacher, composer, and organist, living in Davis, California.

The native American music that flourished in the late 18th century and earlier half of the 19th century was not restricted by our simple-minded notions of musical propriety. A glance at some of the hymn-tune books and choir collections of that time will show that the breaking of our rules was a popular sport. In sharp contrast to the neatly uniform contents of most present-day hymnals and anthem books, these old-time collections were frequently bold and experimental. Unconventional practices in regard to scales, rhythms, texture, and harmony are all there. Changes in time-signature were not unheard-of, fermatas appeared in unexpected places, and syncopation at times ran riot; all sorts of scales were used (including some vestiges of the medieval modes); sometimes only the melody was printed, with no harmony or accompaniment, sometimes two or three voice-parts only; sometimes there were contrapuntal passages (as in the notorious futing tunes); sometimes the melodies were "harmonized" with parallel open intervals (as in medieval times) or an "empty" chord was used (with the 3rd omitted), while some pieces used "wrong-note" chords in which the notes clash at close range.

Now, if our people today were thoroughly at home in the music which our American antecedents found natural, then little in the way of archaic music, or avant-garde or exotic or pop-art music would come as a complete shock. We have too long allowed our people to cling to the genteel styles (largely from the salon and the classroom) to the exclusion of earthier things. Wouldn't it be healthier if the hymn-tunes of the Gottschalk type were relegated to the category of rarely-heard antiques, and the more rugged old-timers (such as the music of William Billings, the camp-meeting tunes, etc.) were to become familiar and usual and standard fare? The charming old music-box tunes are dated and provincial; they have no vital relationship to the ancient catholic traditions, or to the current ecumenical frame-of-reference, or to the world-view of today's unchurched masses, or to the general direction in which serious musical composition has been moving for generations. Gottschalk-type tunes leave us in a cul-de-sac; "early American" tunes, with all their limitations and crudities, can help move us out into the main arteries.

The Death of Gottschalk is The Last Hope.

Union Theological Seminary, New York, held an exhibit of books from the library of Frederic Mayer Bird in March 1967.

"New Sacred Music For Our Time"

ROBERT BAKER

I HAVE been receiving an increasing number of requests from alumni of the School of Sacred Music that we produce some kind of statement about "jazz in church," with the implication usually being that we should issue some kind of ringing denunciation. This I, for one, find myself unable to do. Rather it seems to me that all these attempts to bring into the church jazz, pop, folk, and rock-and-roll music, whether alone or combined with traditional techniques, are the first welcome stirrings of realization that our church's music has been sick—really sick—for several decades now, and that drastic and hitherto untried measures must be employed if health is to be restored. Jazz, per se, has about as much chance of righting things as has a skin poultice for a deep-seated cancer. But the important thing is that the illness is finally being recognized.

Briefly stated, it is this: that since 1900 the church has proved unwilling to require that *music of its own time* be the natural mode of its musical worship. This wish to exclude contemporary music, and to use instead music of earlier times, is a phenomenon unique to our day; it is the cause of our music's sickness; and we are all guilty of sustaining it, whether we be musicians who wish only to perform Bach's cantatas, parishioners who want only "the good old hymns," or clergymen who are caught, uncertain and vacillating, between the two extremes of the tide. We are wrong, all of us!

In every other period of the church's musical history great masterpieces were created because there was a demand for them! Gabrieli at St. Mark's in Venice, Purcell at Westminster Abbey, Bach at Leipzig's St. Thomas, and Franck at St. Clotilde in Paris were writing for the congregations who were to assemble the following Sunday, not for those of centuries later! And their congregations expected to hear *music created expressly for them*. These men studied works of earlier days primarily to improve their own composing, and it never entered their heads to enshrine other men's music in such awe that it must be performed *ad infinitum*, thus crowding out their own music from its rightful hearing! Nor would their congregations have tolerated such a practice!

Moreover, they did not hesitate to adopt secular practices which

Dr. Robert Baker is dean of the School of Sacred Music, Union Theological Seminary, New York City. This article first appeared in UTS's Tower.

they found valid and musically exciting (Luther is one prominent example) and yet the church's needs in worship somehow transformed these into acceptable techniques. Perhaps something of this can happen in our day to such elements as rhythm sections and odd instrumental combinations if we but keep our ears and minds open. The problem is enormously more complicated now, and I look forward to Professor French's inaugural address when he shall speak of the problems of setting religious texts to contemporary music; but truly we shall be akin to Canute if we try to hold back the flood of contemporary techniques all about us. Whether they be of jazz, or serial composition, of electronic experimentation, or whatever, I welcome their exploration in the cause of the church's music. It can be done, and it must be done, if our art is to spring back to health once more.

Obviously, we must not repeat our predecessors' mistake of almost never performing earlier music (we should have lost *The St. Matthew Passion* but for Mendelssohn!) but we must also begin to give our own music its rightful place in the church's worship.

And so those of us who seem to sense in our bones (and we are many!) that jazz, pop, folk, et al, are somehow not right and appropriate for our own particular forms of worship, had best recognize that at least this much *is* right—that this is music of our times! If we are to meet the challenge put to us by this unrest, it must be with the creation of *a new sacred music for our time which is completely right*, and let us pray that we can create masterpieces of equal stature to those of former days. If so, the pillars of the churches where our popular minstrels have raised their voices and instruments of music in protest to the current sickness will perhaps not have rocked in vain!

A Braille edition of the new Methodist Hymnal has been announced by the Methodist Publishing House, Nashville, Tenn. The Braille edition has about 1,400 pages set in eight volumes and is published by the Methodist Publishing House in co-operation with the American Printing House for the Blind, Louisville, Ky. It is printed in English Braille, American Edition 1959, revised 1962. This is the standard literary code now used in the United States for all Braille work.

Dr. Luther Dotterer Reed—theologian, librarian, professor, seminary president, author, hymnologist, liturgical pioneer, and a vice-president of the Hymn Society of America—is the subject of a lengthy study and appreciation in the Christmas 1966 issue of *Una Sancta*. This is a liturgical quarterly of the Lutheran churches in the United States. Dr. Reed is the first person chosen by the editors of *Una Sancta* for portrayal in a series on "Great Men of American Lutheranism."

Frederic Mayer Bird: A Hymnologist Remembered

JAMES F. JOHNSON

FREDERIC MAYER BIRD was born June 28, 1838, to Dr. Robert Montgomery and Mary Mayer Bird in Philadelphia, Pennsylvania. His father was a physician by profession, and a playwright and novelist by choice. But it is said that the real genius of this man has yet to be recognized fully by the literary world.

However, his son, Frederic Mayer, inherited some of this genius. Frederic Mayer received his primary and secondary education in Philadelphia, attended the University of Pennsylvania and was graduated in 1857 with the B.A. Probably through the guidance of his mother, or the influence of his grandfather, the Reverend Mr. Mayer, who for 52 years was pastor of the Saint John Lutheran Church on Race Street in Philadelphia, he was led to seek the calling of the ministry. He entered Hartwick Lutheran Seminary in 1858, but in the fall of 1859 he transferred to Union Theological Seminary, New York City.

Upon graduation from Union he served as pastor of Saint Peter's Evangelical Lutheran Church in Rhinebeck, New York, until October of 1862. Then he entered the United States Army as a chaplain of the 103rd platoon stationed at Suffolk, Virginia. Whether or not Chaplain Bird saw much action we do not know, but he left the service in February 1863. After a period of rest he served as pastor of various Lutheran congregations until 1868.

During the years of 1867 and 1868 Mr. Bird changed his religious affiliation. The cause we do not know. But Mr. Bird joined the Protestant Episcopal Church; was ordained deacon in 1868 and priest in 1869. His first Episcopal parish was in Shamokin, Pennsylvania. In 1870 he became rector of a church in Spotswood, New Jersey, a position he held from 1870 until 1874. After serving a number of parishes in the East and Mid-west, Mr. Bird was called to a professorship at Lehigh University in South Bethlehem, Pennsylvania, and there he remained until his death. He served the University as chaplain and professor of psychology, Christian evidences and rhetoric.

The author of this article holds a B.D. degree from Union Seminary in Richmond, Virginia, and is studying at Union Theological Seminary, New York for the Master of Music degree.

In 1877 Mr. Bird had married Frances Snowfill of Spotswood. They had one son, Robert Montgomery. Frederic Mayer Bird died on April 2, 1908, in South Bethlehem.

Hymnal Editor-Compiler

During his seventy years, Mr. Bird was active in several fields besides the ministry. He was editor of several magazines—one of them Lippincott's Magazine, compiler of several works, a novelist under the pseudonym of "Robert Timsol," and author of a few articles and a church history. His first book was a compilation of a volume of hymns for Lutheran church worship. It was called the *Ministerium of Pennsylvania Hymns*. A co-compiler was B. M. Schmuker. Completed in 1865 the hymnal served the Lutherans of Pennsylvania as a book of worship, but others were invited to use it also. This hymnal is of interest because it conforms to standards which Mr. Bird had set for what a good hymnal should be and include. It is divided into twelve sections covering the whole of church life. The sections are:

1. Worship
2. God
3. Creation and Providence
4. Sin and Redemption
5. The Church Year
6. The Church
7. The Means of Grace
8. The Order of Salvation
9. Sanctification and the Christian Life
10. The Cross and Comfort
11. Various Occasions
12. Death and Eternity

The largest section is the Church Year.

His second and probably better known work is *Charles Wesley Seen in His Finer and Less Familiar Poems*, published in 1867. Though the material for this book came from many sources, Bird expressed special thanks to David Creamer, Esquire, of Baltimore. Creamer was the foremost Methodist hymnologist in America possessing the "only almost complete library of Wesleyan poetry in America." This Wesley volume is divided into these groupings: Autobiographic, Occasional, Doctrinal and Polemic, Scriptural, and General Hymns.

The third work was a new and enlarged hymnal based on the 1865 version. It was called *Ministerium of Pennsylvania Church Book*. This book added confessions, canticles, collects, tables of the Gospel and the

Epistles and other scriptural lessons, introits, etc. Here we find also marginal notes, corrections, and a manuscript index of authors. A comparison of the texts of many of the hymns show how current hymns have been altered since Mr. Bird's day. The variations are due in part to translations.

Next, Mr. Bird and the Right Reverend William H. Odenheimer, Bishop of New Jersey, compiled a book of hymns to the Third Person of the Trinity. The book is called *Songs of the Spirit*. The idea for the work originated with Bishop Odenheimer and was enlarged by Mr. Bird. The scope of this collection is universal, embracing all Christian schools of thought which believe in the Deity of the Holy Spirit. Mr. William Brooke of Dalston, London, a hymnologist in his own right, in 1872 wrote, "In these days of heresy and unbelief your volume (Mr. Bird) should have an important influence on the hymnology of the American Church."

Contribution to Julian's Dictionary

Perhaps the most important of Mr. Bird's works began with a letter written in 1879 by John Julian, Vicar of Wincobank, Sheffield, England, asking Mr. Bird to write articles for a dictionary of hymnody. In his second letter—after Mr. Bird accepted the task, Dr. Julian asked him to start by writing a biographical sketch about Elizabeth Scott. This letter is dated "16 October, 1879." Getting started was slow. There were problems about the American hymns which had to be resolved. It had to be decided how many pages to allot for each article. The letter which came in June of 1880 gave details about the content of the book. It was to contain articles about all phases of hymnology, the most popular hymns in use in each branch of Christianity, biography of authors, and tune writers, and translators. Many more letters came in that and succeeding years. The correspondence across the Atlantic aided in bringing the dictionary closer to completion. Mr. Bird and his fellow workers worked hard for many years. In one of Dr. Julian's letters he said, "this was a labor of love for no pay was expected."

The first thought concerning Mr. Bird's article on American hymnody was to make it an appendix at the conclusion of the dictionary. This would make the American hymnody an entity in and of itself. But before the dictionary went to press Dr. Julian and his fellow workers agreed that the American article should be inserted in alphabetical order in the dictionary proper. So it was.

By September 11, 1884, the materials were in the hands of the publisher. He decided that the contributors should get paid a little some-

thing—possibly—150 dollars in round figures. The years dragged on as the proofs and corrections were made. It was not until 1891 that the book went to press with the first copies appearing in 1892. *Julian's Dictionary of Hymnology* appeared in 1892; an appendix was added in 1901, and a supplement in 1907. It is now in the course of a major revision. It will always stand as a monument to the contributors.

The Bird Hymnological Collection

In the fall of 1888 Henry Day, Esquire, bought the library of the Rev. Professor Bird and gave it to Union Theological Seminary of New York. Mr. Day was a director of the Seminary. Containing over 3,000 volumes, it is one of the largest hymnody collections in the country. Many of the volumes have old news clippings and letters in them and are annotated or have manuscript indices and marginal notes. The collection contains some old and interesting books.

One of the oldest and rarest books is the *Allen and Batty Collection of Hymns*, first published in 1757. Union Seminary has also a copy of the second edition published in 1761. It was published for the use of the Inghamites who were Moravian Methodists. This sect was founded by Benjamin Ingham, at one time a friend or associate of John and Charles Wesley. He came to America with Charles Wesley in 1735, staying until 1737. In the following year, while visiting Germany, he came under the influence of the Moravian doctrines and eventually broke all ties with the Wesleys and founded his own sect. He became their bishop or overseer and had as many as 84 congregations in Yorkshire, England. This hymnal is of particular interest because it is one of the few copies which has a manuscript appendix. Most of the others have had this section torn out. The editors James Allen and William Batty were helpers of Ingham. Mr. Allen contributed over half of the contents of the book.

The first book imprinted in America was the *Whole Booke of Psalmes* which was called the "Bay Psalm Book." It was printed by Stephen Daye of Cambridge, Massachusetts, in 1640. The press and type on which it was printed were new. The press was the first in the colonies. The translations were the work of the Reverend John Eliot. The first edition had many errors in it and not many copies are now in existence. The title page does not give the publisher and the place of publication and it was not until 1758 that it was revised to any great extent. This (Bird) copy is the 27th edition, but there have been as many as 70 editions published in Boston, London and Edinburgh. In some instances it has been bound up with the English and Scottish editions.

It is unusual to find a book of manuscript hymns in the 18th cen-

ture but Mr. Bird did find one. It is called *David Churcher, His Book*. It was written in 1765 by Dr. Churcher and was given to Mr. M. Bishop. From the information available this is the 12th book Dr. Churcher had written. It is in good condition and bound in its original red leather binding. The 297 pages are legible and neatly written.

The Kunze Hymn and Prayer Book was published in New York in 1795. This is a first edition. Dr. John Kunze compiled it for the German Church in America. It is a translation of the Lutheran hymns into English. Mr. Bird said that the literary merits of this hymnal vary greatly from excellent to bad. Some of the German hymns came from Moravian sources. Many of the songs are not singable out of the native tongue. The arrangement of the hymns, section by section, is good.

On July 23, 1874, Mr. Bird wrote an article about a "shabby little 24 mo. of 126 pages" which had no title page. He thought it to be American and Baptist. He liked the book, but wondered who was the author, and closed his article by asking, "Does anybody know of a copy with the title-page?" In 1962 Dr. David W. McCormick, who was working on the requirements for his doctor's degree in music, wrote, "This is one of two known copies of *The Young Convert's Companion*, the other copy of which, along with the only known copy of the earlier edition of the same work is at the American Antiquarian Society, Worcester, Massachusetts."

Part of the preface reads, "In the following pages, nothing will be found to flatter the creeds, capacity or acquirements of men; but something, it is hoped, to edify and animate the humble believer, to direct and encourage the penitent inquirer, and to honor the God-Man Mediator." There are 21 lyrics which are signed "H." The "H" is for Oliver Holden, a Baptist minister in Boston in the late 18th and early 19th centuries. He is considered the author-compiler of the volume.

The Presbyterian General Assembly of the U.S.A. in 1843 approved a recommendation that *The Church Psalmist* be used by all of its churches. In 1857 the Assembly secured possession of the book as their own. The new copy appeared in 1858. The compilers put in marks of expression to show how they thought the hymns and Psalms should be sung. It contained a response to President Lincoln's proclamation recommending a general thanksgiving. Someone wrote "Give Thanks, All Ye People." The author is unknown.

These are just a few of thousands of volumes to be found in the collection. Most of them are annotated by the Reverend Professor Frederic Mayer Bird, giving reason to truly regard him as "A Hymnologist Remembered."

Reviews

By EDWARD H. JOHE

Who Are These That Earnest Knock, Walter Pelz, SATB, 25¢; Concordia 98-1588.

Excellent text and music.

Sweet Was the Song the Virgin Sang, Philip Gordon, SATB, Mills #415, 25¢.

From "Ballet's Lute Book" with appropriately matching music.

Glory to God in the Highest, Evan Copley, SATB, Abingdon #APM-287, 50¢.

This is a prize winning (NAFOMM) festival setting of the Gloria in Excelsis. It is not difficult but would require a choir capable of producing virile, rhythmic tone. The organ score adds a great deal to the sense of the text and demands finger agility and rhythmic preciseness.

Two Christmas Spirituals, arr. Malchom Sargent, SATB, Oxford No. XII9, 50¢.

Directors seeking good "spiritual" settings will like these.

Joy! Joy! From Every Steeple—Traditional, Arr. by Heathcote, Statham.

These words and music from The Cowley Carol Book are gems of joy. Not difficult, but will require a "light-weight" kind of singing.

Watchman, Tell us of the Night (Advent), Alan Hovhaness, op. 34a, SATB; C. F. Peters #6460, 30¢.

An easy, effective setting of this advent text. The organ part adds much to the general mood. A middle section is for Bass solo.

Lo! He Comes With Clouds Descending (Advent), John Holler, SATB, Sop. & Tenor solo; H. W. Gray #2892, 25¢.

A 6/4 metre in the opening and closing stanzas gives a flow and naturalness to the words. A middle section in 4/4 creates an interesting balance and contrast. The voice lines are comfortable.

Creator of the Stars of Night, Dale Wood, Unison Voices; H. W. Gray #2889, 20¢.

This is the plain song tune "Conductor Alme." Stanza 1 is unaccompanied. From stanza 2, 3, 4, an organ accompaniment of great distinction is added which grows in intensity with the words.

Two Metrical Psalms, Thomas Pitfield, Unison; Hinrichsen #H556b. No. I—Psalm 23. No. II—Psalm 127.

The voice and accompaniment relationship of these settings might be compared to the style of a Schubert song. The melodies, too, are Schubertain. These would sound well as a "unison choir" solo, men, women, or children, or as a solo.

All Hail the Power of Jesus' Name, Arr. by A. Ward, SATB: 3 trps: 2 timpani; H. Flammer, 25¢.

This is a direct, hymn-like setting of "Miles Lane" in a festival setting that would sound well with combined choirs and where rehearsal time is limited.

Hymnic News and Notes

There is general praise and approval—mixed with some questions and adverse criticism—in the review of *The Methodist Hymnal* (U.S.A., 1966) which Editor Erik R. Routley contributes to "The Hymn Society of Great Britain and Ireland Bulletin" of "Winter 1966/67." Dr. Routley makes generous allowances for the differences in American and British needs and tastes, is critical of some texts and tunes included and of others omitted; but he closes with a conciliatory note: "Well, it is a brave piece of work and the editors can rest content with it for the brief period which the USA allows for the life of a hymnal. If I had to live with it I should be little worse off than I am with the book I have to use here."

A few particular comments from Dr. Routley's rather pointed pen:

"A measure of conservatism has been forced on the editors by the very great size and diversity of the denomination which they serve. The wide umbrella must include those who still wish for Gospel Hymns; these are beyond criticism. We know why they are included, and no purpose is served by making judgment upon the editors for letting them in. It is unlikely, on the face of it, that editors who were looking for material like Lloyd Pfautch's new tune to 'Christian dost thou see them' (238) would positively delight in 'The Old Rugged Cross,' or in a curious piece called 'How Great Thou Art,' (17), which sounds to me like the Horst Wessel Song in striped pants. They had their reasons for believing it to be their duty to include these things, and those

reasons we need not discuss here. The only point in mentioning this at all is to indicate that these editors had to swim against a fairly strong stream when they wished to introduce material of real distinction into their book. . . .

"The divergence between general habits in the USA and Britain may be judged from the fact that of the 169 hymns in that section which the *English Hymnal* calls 'General,' fifty-six appear in this new book; and among those which are omitted are 'City of God,' 'Come let us join our cheerful songs,' 'Hark, my soul, it is the Lord,' 'Lead us, heavenly Father,' 'Lord of our life,' 'Lord, thy word abideth,' 'My God, how wonderful thou art,' 'O God of Bethel,' 'O God of truth,' 'O happy land of pilgrims,' 'Praise to the Holiest,' 'There is a book,' 'There is a land of pure delight,' 'Through the night of doubt and sorrow,' 'Thy kingdom come,' 'We love the place,' and 'Ye holy angels, bright.' Only three of these appeared in the 1935 book. . . .

"Quite a number of hymns very widely known in England, and among English Methodists, are outside the American canon; and what we should regard as recent discoveries that have found their place in English hymnody, such as notably Robert Bridge's hymns, do not commend themselves much to these editors: they have two by Bridges, of which one was there in 1935.

"It is in their respect for Wesley, and there alone, that they join hands with British Methodists. Even their selection of 'Gospel Hymns' is very different from the British book."

A major portion of Dr. Routley's

review is given over to criticism and/or comment on a large number of texts and tunes included in *The Methodist Hymnal*. In some of the new material, both texts and tunes, he takes real delight; but for some he makes the general comment: "There are, inevitably, some horrors." Again he remarks: "The book is rather short of good modern hymns. . . . As with the tunes, one or two examples by younger people might have lightened the pudding."

A recent issue of *The Methodist Recorder* (London, England) gave most of a page to a report of the 1966 conference of the *Methodist Church Music Society* which had met at High Leigh, Hertfordshire. This was the 26th conference of a group composed of organists, choir-masters, choristers, and some interested clergy. The reporter (identified only as "E. W. T.") found the conference exhibiting both scholarship and enthusiasm. It was presided over by the Rev. Dr. E. Benson Perkins, well-known in Methodist and hymnic circles in the U.S.A. where he has been a frequent visitor. The reporter gave special attention to a discourse on "Who cares about hymns?" given by Mr. John B. Wilson, editor of "Hymns for Church and School," and organist of the Guildford Methodist Church. He quotes or comments on Mr. Wilson's address as follows (in part):

"Good words in our book are often hidden by unworthy music, and sacred cows run about freely! A tune that is said to 'go well' is too often just a glib tune. In asserting the value of tunes don't in-

variably accept a "much loved tune"—the yardstick should be, "does it unite with the words?"

"The appearance of a hymnbook matters too. It should be like a poetry book with the music at the top of the page, with a historical introduction and explanatory notes. The music should be a crotchet unit and every hymn should have its own heading. Methodism appeared to be publishing hymnbooks as much like their predecessors as possible.

"What ought we do if we care about hymns in the future? We badly need an imaginative lead from the top. There ought to be a standing committee on hymnology which meets several times a year to revive those old hymns and tunes which are undoubtedly good; to search the world for worthwhile new material; to study new experiments; to publish new tunes in cheap form for testing by our congregations. We must have congregational practices—that is the only reasonable way. We want a much stronger lead from ministers."

Worship materials will be developed in experimental form—some in paperback books—by an Inter-Lutheran Commission on Worship which is "seeking expressions that are new and contemporary." Five Lutheran churches of North America—with a total membership exceeding eight million—have appointed representatives to the commission (ILCW) which is charged with producing "common worship materials, both liturgical and hymnological."

A statement issued by the group said, in part, "We find that these

churches, sharing a common confessional tradition, are at different levels of liturgical and hymnological development, but that they have in common their involvement in the demands of an increasingly pluralistic and secular society, in a rapidly accelerating ecumenical movement and in the numerous new and exciting insights in liturgy, Christian history and theology."

Elected officers of the four main committees are: *Liturgical Texts*, Dr. Eugene L. Brand, Columbus, Ohio, chairman; the Rev. John W. Arthur, Palo Alto, Calif., secretary; *Liturgical Music*, Dr. Daniel T. Moe, Iowa City, Iowa, chairman; Carlos R. Messerli, Lincoln, Nebr., secretary; *Hymn Texts*, Dr. Edward A. Hansen, Willmar, Minn., chairman; the Rev. E. Theodore Delaney, San Francisco, secretary; *Hymn Music*, Prof. Frederick F. Jackisch, Springfield, Ohio, chairman; the Rev. Charles R. Anders, New York City, secretary.

Worship, the Catholic liturgical and religious musical review published in Collegeville, Minnesota, has named a Congregational minister and a Russian Orthodox archpriest as associate editors. Prof. Horton Davies, of Princeton University, and Very Rev. Alexander Schmemmann, dean of St. Validimir's Orthodox Theological Seminary, will contribute to the program of ecumenical cooperation in liturgical research, which is one purpose of the journal. The magazine is published by the Benedictines of St. John's Abbey.

"*Church-O-Theque*," a worship service in modern mode which drew

large crowds and stirred vigorous controversy at Mt. Vernon Place Methodist Church, Washington, D. C., last autumn, is currently finding new audiences and conducting two or three services per Sunday. The Wesley Foundation, the Christian Science Organization, the Episcopal Student Association, the Unitarian Universalist Club, and the United Christian Fellowship of George Washington University are aiding in promoting the new series. Music for the series is composed or arranged by Floyd Werle, arranger for the U. S. Air Force Band, and is played by a jazz combo Mr. Werle has recruited. The program includes sermons or addresses by theologians and clergymen, as well as art, drama, and dance presentations.

Richard F. French has been named the recipient of the newly-established Robert Stone Tangeman Professorship in Sacred Music at Union Theological Seminary, New York City. The endowment for this professorship was made possible by a gift from the Irwin-Sweeney-Miller Foundation of Columbus, Indiana.

Richard French succeeded Dr. Tangeman as director of Graduate Studies of the School of Sacred Music at the latter's death in 1964. Since 1959, Professor French has been president of New York Pro Musica. Previous positions include: director of publication and vice-president of Associated Music Publishers; assistant professor of music and director of Graduate Studies in the Music Department at Harvard University; and assistant dean of Harvard College. Currently he is a member of the Overseers' Commit-

tee to visit the Department of Music at Harvard. He is a graduate of Harvard.

Professor French has written numerous reviews of books, music, and musical performances in the "Musical Quarterly" and "Musical America." He is editor of "Music and Criticism," published by the Harvard University Press. A current project is the editing of Dr. Putnam Aldrich's dissertation on "Ornamentation in 17th and 18th Century Keyboard Music" for the publication committee of the American Musicological Society. Professor French completed a translation from Russian of Boris Asafiev's book on the music of Stravinsky.

Chantry Music Press, a small church music publishing house begun by a Lutheran pastor nearly two decades ago in a garage, has received three awards from the Music Publishers Association of the United States. Now associated with Wittenberg University at Springfield, Ohio, the press was founded in 1948 by Dr. and Mrs. Frederick M. Otto at Fremont, a community in the north central region of the state. Dr. Otto, a clergyman of the Lutheran Church in America, is the president and director of Chantry Music Press. He has been a lecturer in church music on the Wittenberg faculty since the press was moved to the campus in 1965.

The Committee on Aymara Literacy and Literature of the Bolivia Methodist Church is currently engaged in the production of a hymnbook for the Aymara Indians of

that country. The hymns that are being published are a combination musically of the pentatonic, or five-note scale of the Aymaras and of traditional Christian hymn-tunes. The Committee is encouraging Aymara Indians to compose their own hymns—both words and music. The first printing of the hymnbook is to contain 39 hymns with words and music by 20 Aymara authors and composers. Missionaries from the U.S.A. working with the Indians in this hymnbook are the Rev. William Frank, from South Bend, Indiana, and Mrs. Loyde M. Middleton, from Huntington, West Virginia. One of their purposes in this hymnbook is to help, they say, "to root the Christian faith in the culture and language of the Aymaras, and to get away from the western Christian veneer."

Preludes

Two Preludes on "THE KING'S MAJESTY"—Graham George; H. W. Gray Co., #898; 75¢.

These are fine settings of the tune associated with the Palm Sunday text—"Ride on! Ride on in Majesty." The first is stately music with the tune in the pedal and a canon-like manual part based upon the tune and beautifully "camouflaged" in its flowing movements. The second prelude serves as a second movement and answer to the first. It has vigorous manual theme in contrapuntal form with pronouncements of the hymn-tune in augmentation in the pedal. An excellent addition to the Palm Sunday list of organ music.

